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CONCERT FANTASIA ON A WELSH MARCH

"GORHOFFEDD GWYR HARLECH."

W. T. BEST.
Fl.

ANDANTE MAESTOSO.

MANUAL.

PEDAL.

Gt. *ff*

ff 32, 16, 8, 4.

ff *ff* *p* Ch.

ff *ff* *p* Fl.

Gt. *ff* (Reeds)

Full. *ff* *ff* *ff* Fl. *p* *p*

Ob. *p* Viola. Fl. *p*

Viola. *p*

8 ft. *p*

Viola. *p*

3 + 3 4 3

p 16, 8.

dim.

p Tempo. *sf* Sw. *sf*

rall. *p*

[illegible]

Musical score for a piano and orchestra. The score is written in B-flat major (two flats) and 4/4 time. It consists of two systems of staves.

First System:

- Piano (P):** The upper two staves of the first system. The right hand features complex chordal textures with many beamed sixteenth notes. The left hand plays a more rhythmic pattern with eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) and *p* (piano).
- Flute (Fl.):** The first staff of the second system. It plays a melodic line with eighth notes. Dynamic marking is *p*.
- Viola (tremolo.):** The second staff of the second system. It plays a tremolo effect, indicated by a wavy line under the notes. Dynamic marking is *pp* (pianissimo).
- Arpa (Harp):** The third staff of the second system. It plays a simple harmonic accompaniment. Dynamic marking is *p*.
- March Section:** The fourth staff of the second system. It begins with the tempo and mood marking: **MARCH. ALLEGRO CON BRIO.** The music is in a more rhythmic, march-like style. Dynamic marking is *f* (forte).

Second System:

- Piano (P):** The lower two staves of the second system. The right hand continues with complex textures, and the left hand provides a steady rhythmic foundation. Dynamic markings include *p* and *f*.

This musical score is divided into four systems, each with three staves. The first system features a guitar (Gt.) part with a forte (ff) dynamic and a string (ff) part. The second system introduces a woodwind part (Sw. (Reeds.)) with a tenor (ten.) line and a forte (f) dynamic, alongside a string part with a forte (f) dynamic. The third system continues the woodwind and string parts, with a forte (f) dynamic. The fourth system features a woodwind part with a forte (f) dynamic and a string part with a forte (ff) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Gt. *ff*

ff

ff

Sw. (Reeds.) *ten.* *f* *sf* *f* *ten.*

f

sf

f

sf R.H. *f* *sf* *ff*

Musical score for page 6, featuring guitar (Gt.), piano (ff), and various woodwinds (Tr., Sw., Ob.). The score is written in 2/4 time and includes dynamic markings such as *ff*, *ten.*, *ritard.*, *Tempo.*, *dim.*, *f*, and *p*.

The score is divided into four systems, each with three staves. The first system includes a guitar staff (Gt.) and two piano staves (ff). The second system includes a guitar staff (Gt.), a piano staff (ff), and a woodwind staff (Tr.). The third system includes a guitar staff (Gt.), a piano staff (ff), and a woodwind staff (Tr.). The fourth system includes a guitar staff (Gt.), a piano staff (ff), and a woodwind staff (Tr.).

The score includes various musical notations such as notes, rests, and dynamic markings. The guitar part is written in treble clef, and the piano part is written in bass clef. The woodwind parts are written in treble clef.

First system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note. A dynamic marking of *p* (piano) is present, along with the instruction "Tempo." and a "Sw." (swell) marking. The middle staff has a treble clef and a key signature of two flats. It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note. A dynamic marking of *pp* (pianissimo) is present, along with the instruction "dim e rall." (diminuendo e rallentando). The bottom staff has a bass clef and a key signature of two flats. It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note.

Second system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note. A dynamic marking of *f* (forte) is present, along with the instruction "Gt. Octave Flute. 4." and a "Sw." (swell) marking. The middle staff has a treble clef and a key signature of two flats. It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note. A dynamic marking of *p* (piano) is present. The bottom staff has a bass clef and a key signature of two flats. It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note. A dynamic marking of *p* (piano) is present.

Third system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note. The middle staff has a treble clef and a key signature of two flats. It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note. The bottom staff has a bass clef and a key signature of two flats. It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note.

Fourth system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note. The middle staff has a treble clef and a key signature of two flats. It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note. The bottom staff has a bass clef and a key signature of two flats. It contains a melodic line with various notes and rests, including a half note, a quarter note, and an eighth note.

p Echo, Fl.

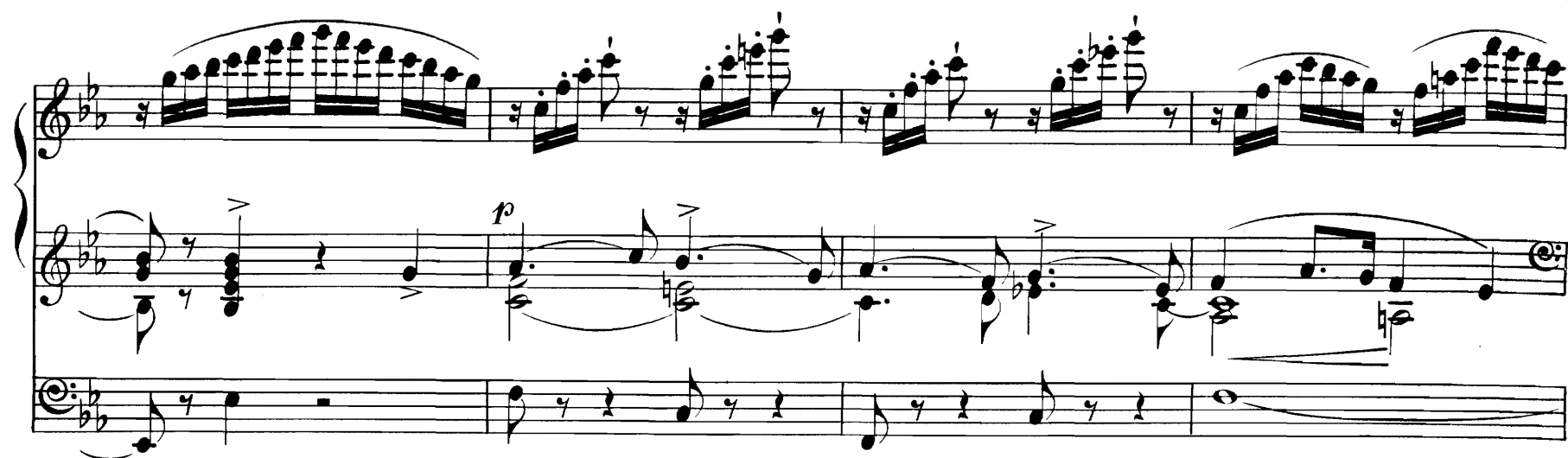
pp

Gt. Fl.
f

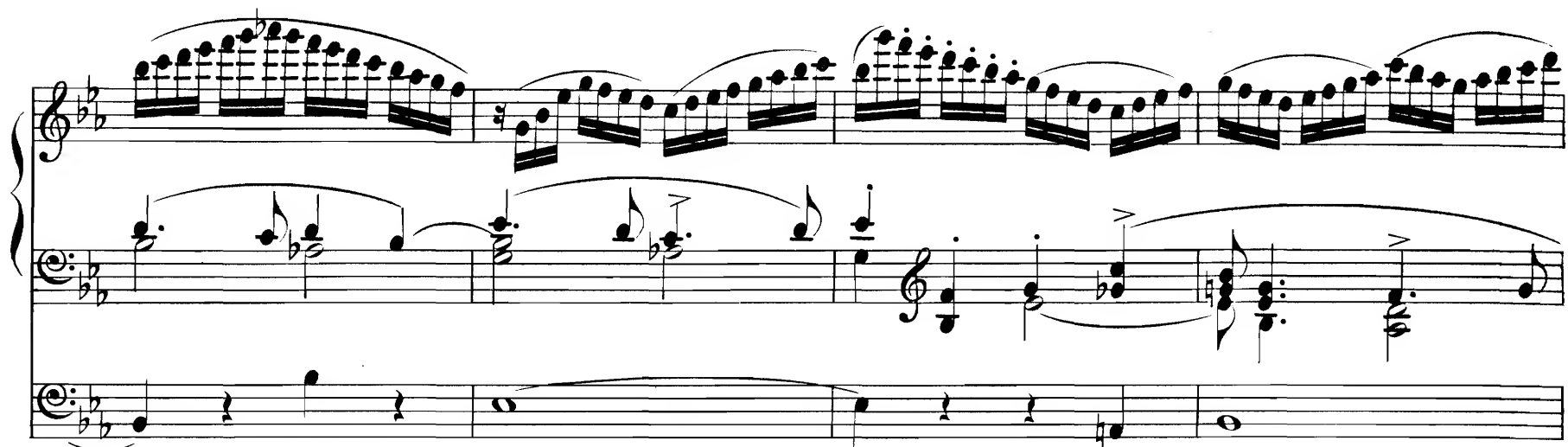
mf

cres.

This musical score is for a piece featuring Echo, Fl. and Gt. Fl. with piano accompaniment. The score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of staves. The first system shows the Echo, Fl. part with a piano (*p*) dynamic, followed by the piano accompaniment in the grand staff with a pianissimo (*pp*) dynamic. The second system continues the Echo, Fl. part and piano accompaniment. The third system introduces the Gt. Fl. part with a forte (*f*) dynamic, while the piano accompaniment is marked mezzo-forte (*mf*). The fourth system continues the Gt. Fl. part and piano accompaniment, with the piano part marked *cres.* (crescendo). The score includes various musical notations such as slurs, ties, and dynamic markings.



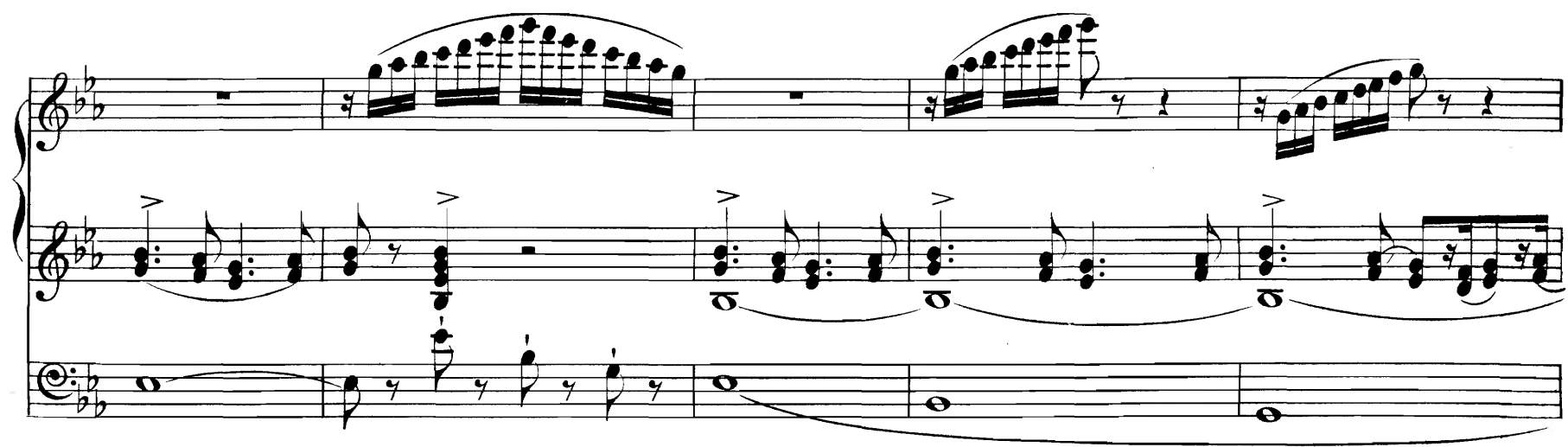
The first system of musical notation consists of three staves. The top staff features a complex, rapid melodic line with many beamed sixteenth notes. The middle staff contains a series of chords and single notes, some marked with accents and a forte (*f*) dynamic. The bottom staff provides a bass line with eighth and sixteenth notes.



The second system continues the musical piece with three staves. The top staff has more rapid, beamed passages. The middle staff shows a mix of chords and moving lines, with some notes marked with accents. The bottom staff continues the bass line with steady eighth notes.



The third system of musical notation includes three staves. The top staff features a melodic line with a forte (*f*) dynamic and a marking "Echo Fl." above it. The middle staff has chords and rests, with a forte (*f*) dynamic marking. The bottom staff continues the bass line with eighth notes.



The fourth system of musical notation consists of three staves. The top staff has rapid, beamed melodic passages. The middle staff contains chords and single notes, some with accents. The bottom staff continues the bass line with eighth notes.

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It features a series of rapid, ascending and descending sixteenth-note runs. The middle staff has a treble clef and a key signature of two flats, with a dynamic marking of *p* (piano). It contains a melodic line with some rests. The bottom staff has a bass clef and a key signature of two flats, with a simple bass line.

Second system of musical notation. It consists of three staves. The top staff continues the rapid sixteenth-note runs from the first system. The middle staff has a treble clef and a key signature of two flats, with a melodic line. The bottom staff has a bass clef and a key signature of two flats, with a simple bass line.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two flats, with a melodic line. Above the staff, the text "Gt. STREPITOSO." is written. Below the staff, the text "senza rall." is written. The middle staff has a treble clef and a key signature of two flats, with a melodic line. The bottom staff has a bass clef and a key signature of two flats, with a simple bass line. Dynamic markings of *ff* (fortissimo) are present.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two flats, with a melodic line. Above the staff, the text "PIÙ LENTO." is written. The middle staff has a treble clef and a key signature of two flats, with a melodic line. Below the staff, the text "pp (Vox Humana.)" is written. The bottom staff has a bass clef and a key signature of two flats, with a simple bass line. Dynamic markings of *pp* (pianissimo) are present.

R.H. Flauto Dolce. 8.

STREPITOSO.

pp Vox Humana. Un poco cres. ff Gt.

PIÙ LENTO.
(Vox humana.)

pp Fl. pp V.H. Un poco cres.

STREPITOSO.

ff Gt. ff Trom. ff Gt. ff mp 32.16.8 (uncoupled.)

TEMPO DI MARCIA.

Sw.

p Cres. mp

cres. *Gt. mf* *sempre cres.* *Gt. f.* *f.*

ten. *ten.* *ten.* *f.* *f.*

16. 8. 4. *mf Gt.* *cres.* *poco a poco.*

sf *f* *sf* *f*

First system of the musical score. It features a grand staff with three staves. The top staff is for Tromboni, the middle for f (Mixture-work), and the bottom for f Gt. The music is in a key with two flats and common time. The first staff has a dynamic of *f* and the second of *ff*. The bottom staff has a dynamic of *f* at the end.

Second system of the musical score. It features a grand staff with three staves. The top staff is for Trom. (Trombone), the middle for ff, and the bottom for f. The music is in a key with two flats and common time. The first staff has a dynamic of *ff* and the second of *f*. The bottom staff has a dynamic of *f* at the end.

Third system of the musical score. It features a grand staff with three staves. The top staff is for ANIMATO, the middle for ff, and the bottom for ff. The music is in a key with two flats and common time. The first staff has a dynamic of *ff* and the second of *ff*. The bottom staff has a dynamic of *ff* at the end.

Fourth system of the musical score. It features a grand staff with three staves. The top staff is for the main melody, the middle for a sustained chord, and the bottom for a rhythmic accompaniment. The music is in a key with two flats and common time. The first staff has a dynamic of *f* and the second of *f*. The bottom staff has a dynamic of *f* at the end.

f
Con fuoco.
ten.
f
staccato.
ff
ten.
ff
ten.
vivo.
mf
mf

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats. The first staff has a *cres.* marking and a *f* marking. The second staff has a *f* marking. The third staff has a *R.* marking.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats. The first staff has a *ff con fuoco.* marking. The second staff has a *ff* marking. The third staff has a *ff* marking.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats. The first staff has a *Trombe.* marking and a *ten.* marking. The second staff has a *ff* marking and a *ten.* marking. The third staff has a *ff* marking.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats. The first staff has a *ff* marking. The second staff has a *sf* marking and a *ff Trom.* marking. The third staff has a *ff* marking.

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Roman March ... 3 -</p> <p>29. Grand Offertoire. No. 4 in G ... 4 -</p> <p>30. Magnificat ... 3 -</p> <p>31. Marche anglaise ... 3 -</p> <p>32. The Russian March ... 3 -</p> <p>33. Prayer ... 2 6</p> <p>34. Communion in c minor ... 2 -</p> <p>35. Impromptu ... 3 -</p> <p>36. Peace. Melody in E flat ... 2 -</p> <p>37. Communion in F ... 2 -</p> <p>38. Marche des Girondins ... 3 -</p> <p>39. Romanza in B flat ... 2 -</p> <p>40. Marche des Fantômes ... 3 -</p> <p>41. Andante con moto ... 2 -</p> <p>42. Two Communions ... 2 -</p> <p>43. Offertoire in c ... 2 6</p>	<p>CLARK, SCOTSON. s. d.</p> <p>Original Pieces (Continued).</p> <p>No. 44. Inauguration March ... 3 -</p> <p>45. Improvisation in c ... 2 -</p> <p>46. Improvisation in G ... 2 -</p> <p>47. Improvisation in F ... 2 -</p> <p>48. Improvisation in G ... 2 -</p> <p>49. Menuet à la Pompadour ... 3 -</p> <p>50. Belgian March ... 3 -</p> <p>51. Marche des Jacobins ... 3 -</p> <p>52. Andante in D ... 2 -</p> <p>53. 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Pie Jesu, from Cherubini's "Requiem" ... 3 -</p> <p>5. Hallelujah Chorus, from Handel's "Messiah" ... 3 -</p> <p>6. Wir setzen uns mit Thränen nieder, from Bach's "Passion Music," after St. Matthew ... 3 -</p> <p>FAGGE, A.</p> <p>Allegretto Semplice. Op. 17, No. 1. By W. Sterndale Bennett ... 3 -</p> <p>FISCHER.</p> <p>Fantasia on Luther's Choral "Ein feste Burg" ... 3 -</p> <p>GADE, N. W.</p> <p>Arrangements by Ebenezer Prout:—</p> <p>28. Elegie. Op. 19, No. 1 ... 1 -</p> <p>39. Romanza. Op. 19, No. 7 ... 1 -</p> <p>GLADSTONE, F. E.</p> <p>Original Pieces:—</p> <p>1. Andantino ... 2 -</p> <p>2. Postlude ... 2 -</p> <p>3. Preludio Religioso ... 2 -</p> <p>4. In Modo di Minuetto ... 2 -</p> <p>5. Allegro moderato ... 3 -</p> <p>6. Allegretto in F ... 3 -</p> <p>7. March ... 3 -</p> <p>8. Two Melodies ... 3 -</p> <p>9. Introduction and Fughetta ... 3 -</p> <p>10. Prelude and Fugue ... 3 -</p> <p>11. Andante con moto ... 3 -</p> <p>12. Postlude (Tempo di Minuetto) ... 3 -</p> <p>Gavotte de Louis XV., by M. Lee. Transcription ... 3 -</p> <p>God Save the Queen.</p> <p>Arranged by J. Bannister ... 2 6</p> <p>Arranged by Hesse ... 3 -</p>
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1. Agnus Dei, " Messe Solennelle "	3 -	" Funeral March ". Arranged by		26. Benedictus (Mass in E flat) ...	2 -
2. Gloria in Excelsis, from the same	4 -	J. Wodehouse ...	3 -	29. Fugue, Et vitam venturi (Mass	2 6
		March from the 4th Symphony (some-		in E flat) ...	2 6
GRAUN.		times called Pilgrims' March). Ar-		33. Andante (Octet, Op. 166) ...	3 -
Arrangements by Ebenezer Prout :—		ranged by J. Wodehouse ...	3 -	35. Adagio (Quartet in E flat) ...	2 -
5. Choral Fugue, from " Der Tod		Three Movements. (Westbrook) ...	2 6	38. Air, Steh im letzten Kampf	
Jesu " ...	2 -	Two Songs without words (No. 1.		(Lazarus) ...	2 -
17. Choral Fugue, In te domine,		Allegro; 2, Adagio). Arranged by		42. Kyrie (Mass in G) ...	2 -
speravi, from the " Te Deum "	2 -	Wortham ...	3 -	44. Andante (Symphony in B minor)	3 -
		Wedding March. Arranged by G. J.			
HANDEL, G. F.		van Eyken ...	3 -	SCHUMANN.	
Arrangements by Ebenezer Prout :		Arrangements by Ebenezer Prout :		Arrangements by Ebenezer Prout :	
1. Chorus, Ye Boundless Realms of		25. Chorus, Der Erdkreis ist nun		27. Solo and Chorus. Dir, der	
Joy (11th Chandos Anthem) ...	2 -	des Herrn (Paulus) ...	2 -	Unberührbaren (Faust) ...	1 -
7. Crown with festal pomp the day			6	31. Solo and Chorus, Schlaf nun	
(Hercules) ...	2 -		6	und ruhe (Paradise and the	
13. Fugue from the 2nd Oboe concerto				Peri) ...	2 -
14. Air, O sleep, why dost thou				37. Chorus, Denn heilig ist das	
leave me (Semele) ...	2 -			Blut (Paradise and the Peri)	3 -
22. He saw the lovely youth (Theo-				40. Slow Movement (Symphony in	
dora) ...	2 -			E flat) ...	2 6
Choruses arranged by Stevenson.				43. Nachtstück (Op. 23, No. 4) ...	2 -
complete	5 -			Evening Song. Arranged by G. J.	
Comfort ye, from " Messiah. " Ar-				van Eyken :—	
ranged by E. Stirling ...	3 -			In the Original Key, D flat ...	1 -
Fugue in E minor from the " Lessons. "				Or easier, in D ...	1 -
Arranged by Henry Smart ...	4 -				
Hallelujah, from " Messiah. " Ar-				SILAS, E.	
ranged by G. J. van Eyken ...	3 -			Meditation in an old Gothic Church.*	
O Lord in Thee have I trusted, from				Fugue ...	3 -
" Chandos Te Deum. " Arranged					
by J. Hiles ...	3 -			SMART, HENRY.	
				Andante in A. (Posthumous Work) ...	3 -
HAYDN, J.				Fugue in E minor from Handel's	
The Marvellous Works, from " Crea-				" Lessons. " Arranged ...	4 -
tion. " Arranged by G. J. van Eyken				Three Sacred Choruses by Rossini.	
Marvellous, Lord, are Thy Works				Transcribed :—	
(Seasons). Arranged by J. Hiles				1. Faith (La Fede) ...	3 -
Storm Chorus (Seasons). Arranged				2. Hope (La Speranza) ...	3 -
by J. Hiles ...	3 -			3. Charity (La Carita) ...	3 -
Chorus, Quoniam Tu solus, from the					
Sixth Mass. Arranged by Ebenezer				SPOHR.	
Prout. (No. 9) ...	2 -			Chorus from " The Last Judgment, "	
				" Great and Wonderful are all Thy	
HESSE, A.				Works. " (E. Clare) ...	4 -
God save the Queen ...	3 -			O Thou Eternal God (Crucifixion).	
				Arranged by J. Hiles ...	3 -
HILES, J.				STEPHENS, C. E.	
Six Concluding Voluntaries, selected				Op. 3. Two Movements, Adagio non	
from the Works of Classical				troppo and Andante Pastorale ...	2 6
Authors :—				STIRLING, ELIZABETH.	
1. Quoniam Tu solus, from Op. III.				Organ Arrangements :—	
Hummel ...	3 -			1. Comfort ye (Messiah) ...	3 -
2. O Lord, in Thee have I trusted				2. Wir setzen uns mit Thränen	
(Chorus from " Chandos Te				nieder (Bach's Passion Music)	3 -
Deum "). Handel ...	3 -				
3. Amen, from " Stabat Mater. "				STRADELLA, A.	
Rossini ...	3 -			Se i miei Sospiri. Arranged by	
4. Storm Chorus (Seasons). Haydn				E. Prout ...	3 -
5. Marvellous, Lord, are Thy works					
(Seasons). Haydn ...	3 -			TOVEY, C. H.	
6. O Thou Eternal God (Crucifixion).				Serenade, from Sterndale Bennett's	
Spohr ...	3 -			Trio, Op. 26 ...	4 -
				WAGNER, R.	
HOEPNER.				Marches from " Rienzi "; arranged	
Ten Adagios ...	5 -			by J. Wodehouse :—	
HORNER, B. W.				March of the Ambassadors (Marsch	
Prelude by S. Rachmaninoff. Arr...	3 -			der Gesandten) ...	3 -
				March of Peace (Friedensmarsch)	4 -
HUMMEL, J. N.				War March (Grosser Kriegsmarsch)	4 -
Quoniam Tu solus. Arranged by					
J. Hiles ...	3 -			WEST, JOHN E.	
KILNER.				Funeral March by Xaver Scharwenka.	
My Heart ever Faithful, by J. S. Bach				Op. 43, No. 5. Arranged ...	3 -
	2 -			WODEHOUSE, J.	
LEE, M.				Arrangements, see Bennett, Mendels-	
Gavotte de Louis XV. (Gladstone)				sohn, Meyerbeer, Moszkowski,	
Sylvana, Menuet d'Exaudet ...	3 -			and Wagner.	
LUTHER, DR. Martin.					
Chorale " Ein' feste Burg. " Fantasia					
by Fischer ...	3 -				

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